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WEBER'S "KAMPF UND SIEG."

BY EBENEZER PROUT, B.A.

LAST year I gave the readers of the MONTHLY MUSICAL RECORD some account of Weber's *Jubel-Cantata*. The interest which, I am happy to know, was awakened by those articles, induces me to believe that a similar analysis of another hardly less fine, and quite as little known, of Weber's masterpieces, may not be unacceptable.

The cantata *Kampf und Sieg*, like the *Jubel-Cantata*, is a *pièce de circonstance*, having been composed to celebrate the victory of the allies at Waterloo. The exact translation of the original title is "Kampf und Sieg" (Battle and Victory). "Cantata in celebration of the annihilation of the enemy in June, 1815, at Belle Alliance and Waterloo. The poem by Wohlbrück; set to music by Carl Maria von Weber." The pianoforte score of the work seems to have been published soon after its composition, as there is an entry in the composer's diary, under the date of May 30th, 1816—"Pianoforte score of the cantata completed." The full orchestral score, however, remained in manuscript till the year 1870, and it is a curious thing that we have to thank the late Franco-Prussian war for its appearance in print at all. The full score now before me bears, under the title quoted above, the following note:—"The full score and parts, printed for the first time to commemorate the annihilation, for the second time and entirely, of the foe, in August, September, and October, 1870, at Weissenburg, Wörth, Metz, Sedan, and Paris." In order to make it appropriate to the changed conditions, some slight modifications have been made in the words, and are printed in smaller type under the original text.

The present cantata, like the *Jubel-Cantata*, is far superior to the larger number of pieces written for special occasions. As I had occasion to mention in a previous article, Weber was frequently called upon to produce music for court festivities. The whole of his compositions of this class are enumerated and criticised in more or less detail in Jähns's complete and exhaustive work, "Carl Maria von Weber in seinen Werken." Most of them seem from Jähns's notices to be of real, though naturally not all of equal, musical value; and the fact is no doubt to be accounted for by the earnest and conscientious devotion to his art which characterised the composer, and of which such clear evidence is given by his correspondence. But in the case of the *Kampf und Sieg*, there is an additional reason why the work should have been successful. Weber was essentially a patriot. Those who know his settings of Körner's "Leyer und Schwert" will not need to be told that they are among the finest of his compositions; one can feel the warm German blood pulsating through them; and some of them are to this day household words in the Fatherland. The commemoration, therefore, of his country's victories would be likely, as indeed was the case, to inspire him to the utmost; and in the book now under notice, the genuine Weber—the Weber of the *Freischütz*, the A flat sonata, and the "Concertstück"—stands revealed in every page.

Of the history of the composition and first performance of the work, full details are given in Weber's Life, written by his son, as well as in Jähns's excellent book, already referred to. From the former work we learn that Fräulein Wohlbrück, the daughter of the poet, was singing in the theatre at Munich, where Weber, who at that time resided

at Prague, was on a visit. Through the daughter he made the acquaintance of Herr Wohlbrück, who was both an actor and an author. By a singular coincidence, on the very day on which the introduction took place, the news of the battle of Waterloo reached Munich. A grand *Te Deum* was sung in St. Michael's Church, at which Weber was present, and the inspiring strains of the music suggested to him the idea of celebrating the great event by a grand composition, and the first dim outline of the present work rose before his mind. As he left the church he fell in with Wohlbrück, to whom, full of his subject, he imparted his ideas. The latter at once entered heartily into the scheme, and promised Weber a poem within a few days. As to what followed there appears some little discrepancy in the various authorities. Max von Weber, in the Life of his father (vol. I., page 483) says: "This was delayed, however, for a full month, so that it was not till the 2nd of August that Weber received the sketch of the cantata, *Kampf und Sieg*, and could occupy himself with its musical treatment." On the other hand, Weber's diary, quoted by Jähns, has the following entries:—"Munich, 26th July. Idea of a great 'Siegescantate' conceived. To Wohlbrück; spoke to him about it.—2nd August. Wohlbrück brought the first sketch of the cantata." This gives exactly a week for the composition of the text. Either Herr Max von Weber is in error in speaking of a month, or the "26th July" should be "26th June," which is just possible if the statement as to the news of the battle of Waterloo arriving on the same day is correct; for, even in those ante-railway days, five weeks and a half seems an unconscionably long time for the news of so important an event to take in travelling from Belgium to Munich.

Be this as it may, there seems no reason to doubt that on the 2nd of August Weber was in possession of his much-desired poem. It was not, however, until the seventeenth of the same month that he put the first notes of his music on paper. Two numbers only were sketched in, and the composition was then suspended until his return to Prague; the next entry in his diary on the subject being—"Prague, September 18th. Worked at the fugue." The work was completed, on the same authority, on December 11th, "except the trombone parts," which Weber notes were only finished on the morning of the first rehearsal, December 19th. The whole time actually spent on the composition amounted to twenty-four days.

The ardour with which Weber threw himself into his work, and the desire he felt to produce something really worthy of the occasion, are clearly to be seen from his correspondence. Thus, writing to his intended, Caroline Brandt, on the 4th of August, he says: "I can then [*i.e.*, after a concert in Augsburg on the 8th] begin to work at the cantata, and finish it without further interruption. God send me a clear head and strength, for I should like to do something worthy of this great event." To Gottfried Weber, on the 20th of August, he writes: "I was going to travel farther, when a great idea seized me, for the sake of which I gave up my further journey, and immediately began to work. I am writing a cantata to celebrate the battle at Belle Alliance: an excellent poem by Wohlbrück. You can think how such a work, which may establish my reputation in the world, occupies me day and night; and, thank God, since the few days that I have been thinking about it, I feel the return of my power, and that I can still be of some use to the world." Writing to Rochlitz on August 27th, he says: "The poem of my cantata has the tendency which you desire; I would never have given myself to an occasional poem crying out praise and glory, where every moment one meets with 'Vivat Blücher,' 'Vivat Wellington,' &c."

The first performance of the cantata took place at Prague on the 22nd December, 1815. The weather was most miserable—a storm of wind and rain rendering walking impossible; the festivities of Christmas-time absorbed most of the carriages; consequently the hall was half empty, and the audience, damped alike in body and spirits, listened coldly to the first part of the concert, which included, among other things, Mozart's E flat symphony, and Weber's concerto in C, played by himself. Before commencing the cantata, the composer had the poem read to the audience, in order that they might enter into the subject. It would seem from this as if "books of the words" were not known in Prague at this time. Of the performance itself Weber wrote to his friend Gänsbacher: "Then came the cantata, which played three-quarters of an hour. It went capitally—full of fire and life. You would be pleased with the whole, for it contains many a happy idea. At last it even seized on the cold audience, and they were obliged to give way whether they would or no." A long account of this first performance is given in Weber's Life. Of its complete success there was never an instant's doubt.

Its next performance took place at Berlin, under the composer's direction, on the 18th of June in the following year—the first anniversary of the victory. At the first rehearsal the performers were so delighted with the work, that great difficulty was found in excluding from those that followed the large number of musicians who wished to acquaint themselves with the music before the performance. Once more the cantata was a real triumph for Weber; the king, who was present, expressed himself so struck with the work that he desired its repetition, which took place a week later.

So far as I am aware, the work has only once been performed in England, and that was some twenty years ago, under Dr. Wyld, at the New Philharmonic Concerts when they were given in Exeter Hall. Jähns says that an English translation by Beresford exists; but only the German words are given in the editions of the music at present published.

The poem is a curious mixture of the allegorical and the descriptive. Together with soldiers' choruses and the prayers of the people are to be found solos and concerted pieces for Faith, Hope, and Love, forming altogether a strange medley, calculated rather to hamper than to inspire the musician.

A peculiar interest attaches to this work from the fact that there exists a complete analysis of it by the composer himself. In a paper he wrote at Prague, dated 26th January, 1816, entitled "Views on the Composition of Wohlbrück's Cantata, 'Kampf und Sieg,' written for my Friends," Weber tells us the aims he proposed to himself, and the means he employed to carry them into effect. The whole article is unfortunately too long for translation; it may be found in the third volume of the "Lebensbild," pages 94—99. One extract, however, shall be given as a specimen of the whole. Speaking of the form he adopted for the cantata, Weber says:—

"In order to cause no halt in the rapid progress of the action, all the ornamentation of detached and extended vocal movements, such as the arias, &c., in other cantatas, were given up and abandoned as distractions. Before I proceeded to the execution of details, I sketched the general plan of the tone-painting, by deciding on the chief colours of the single parts; that is, I wrote down exactly the succession of keys on the sequence of which I relied for effect; I weighed carefully the use of the instrumentation, especially as I had at once prescribed to myself the limits of an ordinary full orchestra, partly to make the whole generally easier of performance, partly in order not

by the employment of petty expedients for making a noise, which appeared to me unworthy of the noble art, to seem to have too little confidence in its unaided power, especially as I did not intend to imitate the fire of cannons and muskets, nor the groans of the dying. To depict as accurately and intelligibly as possible the feelings of human nature at so great an event, by melodies which, as belonging to every nation alike, are in the mouths and ears of all—such was my principal object."

After a detailed account of the various movements, to which I shall have occasion to refer when I come to speak of the work itself, Weber thus concludes:—

"Thus, my dear friends, have I given account of how my head and heart worked, and with what kind of colours I sought to paint. But how it has turned out is a gift from above, and only the world can judge."

(To be continued.)

ANALYTICAL REMARKS ON VARIOUS PIANO-FORTE COMPOSITIONS.

BY E. PAUER.

(From the Programmes of the "Historical Concerts.")

VARIATIONS SÉRIEUSES, Op. 54. MENDELSSOHN.
(1809—1847.)

"LEIPZIG, July 13, 1841.

"Do you know what I have recently been composing with enthusiasm?—Variations for the piano—actually eighteen on a theme in D minor; and they amused me so famously that I instantly made fresh ones on a theme in E flat major, and now for the third time on a theme in B flat major. I feel quite as if I must make up for lost time, never having written any before."

Thus writes Mendelssohn, on the above-mentioned date, to his friend Carl Klingemann, in London.

Indeed, the confession that the composition of these Variations "amused" Mendelssohn "famously" may easily be understood. Nothing has such fascinating interest to an accomplished composer as writing Variations; he is enabled to draw from the theme all possible conclusions, and to evolve very various beauties from the sometimes meagre and insignificant-looking theme. It is a strange circumstance that Mendelssohn composed Variations only on his own themes; whilst Bach, Handel, Mozart, and Beethoven more generally exerted their powers and skill on the themes of other composers. Indeed, it would have been highly interesting to see what a Mendelssohn might have produced from a theme of Rossini or Auber, and to compare it with what Beethoven did with Paisiello's air, "Nel cor più non mi sento," or with the Russian dance of the completely unknown composer Paul Wranitzky. The Variation, as a form, is really one of the greatest wonders of our musical art. It is based on the principle that an air may appear in various forms of figure and rhythm, and in varied divisions and complications of parts, with contrapuntal and even fugal treatment, provided the melodious order and phrasing is preserved throughout. The form changes, but the substance remains. But changes of form are not immaterial; for they involve changes in the movement, expression, and even character of the original theme, which should develop itself in ever new formations. Variations are not like a chain formed by links of the same size; they represent progress from simple to composite, from rest to motion, from tranquillity to passion, or *vice versa*. Variations may be treated as a mere playing with passages and ornate phrases, without the requisites just mentioned, from the great facilities there are for change; but we

speak here of those of the highest class. In this field, the musical art may achieve the greatest triumphs. The composer, bound, so to say, to the theme, develops in it new features, elevates it to a higher standard, and elicits from it fresh and unexpected beauties. This faculty is an exclusive privilege of music, and is found in no other art. The only equivalent we would mention as approximating at all to the unique form of the musical Variation might perhaps be the "Essay," in which the author may ring the changes on his subject.

It is not astonishing that such a consummate master of all the technical means as Mendelssohn should have succeeded eminently in drawing from a very simple theme intrinsically beautiful and highly interesting results. "Give me an idea of the commonest order, and I bet you what you will, I turn it over and over again in point of design, of accompaniment, of harmonisation, instrumentation, until it is metamorphosed into a good and interesting subject." Thus Mendelssohn expressed himself once to the clever composer Lobe; and certainly he has in many instances verified his assertion. But still, in point of inventing, Mendelssohn was not so speculative, bold, and enterprising as Beethoven. This last great master was not satisfied that his Variations should consist merely in new figures and harmonies; he even in one instance (Variations in F major, Op. 34) changed the key and the time in each Variation. With regard to these two points, boldness and depth of conception, Beethoven has hitherto been unrivalled.

The leading feature of Mendelssohn's Variations in D minor is, as already indicated by the title, seriousness; the only ray of light shining into that gloomy life of the "minor" is observed in the single major Variation; which, however, does not to any great extent change the earnestness which is the characteristic expression of the whole work. The design of the entire piece might be thus symbolised: $\llcorner \llcorner \llcorner$. The theme, breathing the expression of a devout prayer, and indicative of a quiet resignation, gradually increases in animation by well-balanced and strictly proportionate degrees. It gains in fire, life, and passion, and reaches its climax at the point when the major Variation appears. The interval of rest that follows is but short; a new and even more impassioned life begins again; and a kind of second climax is reached with that really splendid "point d'Orgue" which precedes the finale. This latter, however, is not to be considered as a strict Variation, but more as a coda or a kind of free fantasia. In all that concerns harmonisation, nobility and completeness of figural treatment—clearness and perfect accuracy of part-writing—tasteful and well-arranged gradation of movement—these Variations will ever stand out as a model; and any one who practises them carefully and conscientiously will surely feel inclined to paraphrase the celebrated composer's words, and to say to many a musical friend, "Do you know what I have recently been practising with enthusiasm? Mendelssohn's Variations for the piano in D minor—and they amused me so famously that I instantly ordered those in E and B flat major."

FANTASIA. ROBERT SCHUMANN. (1810-1856.)

(Dedicated to Franz Liszt.)

THIS fantasia was intended as a contribution towards the fund for erecting Beethoven's monument in Bonn; and Schumann desired to call it "Obolus," and to name the three different movements "Ruins," "Triumphal Arch," and "Crown of Stars." For unknown reasons this plan was not carried out, and it appeared simply with the title "Fantasia," and a motto by Fr. Schlegel:—

"Durch alle Töne tönet
Im bunten Erdentraume
Ein leiser Ton gezogen
Für den, der heimlich lauscht."

Schumann's works form an epoch in the annals of our pianoforte literature; and their great influence may be ascribed to their peculiar intellectual richness and their romantic tendency. With respect to technical execution they demand by far greater abilities than the pieces of Mendelssohn. Schumann may be said to have bestowed the same care on the development of his intellectual expression, that Mendelssohn devoted to the outward form. Thus it is natural that Schumann obtains a firmer and deeper hold on the mind of the thinking and appreciative musician than Mendelssohn himself. A single hearing will sometimes be sufficient to impress us with all the beauties of a piece of Mendelssohn. Not so with Schumann; each time we repeat one of his pieces, a new point of beauty or interest will be discovered. Even an experienced player must repeat at least a dozen times the above splendid fantasia in C major, before he can find out all its beauties, and all the mysteries which this remarkable piece contains are revealed to him. Schumann, as a composer, was perhaps not so richly gifted with natural musical faculties as his friend and contemporary Mendelssohn; but music may be considered among the arts, as the radiant exponent of intellectual wealth. The immediate or fundamental beauties of music are certainly melody and harmony—but a melody may be constructed in a manner especially calculated to please the less educated ear; and on the other hand it may be so written that its real and intrinsic charm is only detected by the possessor of refined musical taste. And it is in the higher kind, this sudden or subtle kind of melody, that Schumann excels. True, in some instances he might be accused of monotony, of heaviness, and of a certain gloom. But these are idiosyncrasies, inseparable from his original style; just as great painters have been accused of eccentricities which, taken alone, might have appeared faults. But, withal, it cannot be denied that this peculiar style of Schumann has a great charm for the musician. Schumann's music is full of a tender, sincere and warm expression; his harmonies are everywhere noble, and though highly original and even sometimes startling in their combination, very pure and even natural; his defects, on the other hand, consist in too frequent repetition of small phrases, too great a tendency to interweave and cross the middle voices. He seems sometimes to produce a series of Gordian knots which he does not untie.

This speciality, it might even be called mannerism, originates with Schumann in a scantiness of direct melodious inventive power. The principal strength of his music is to be found in the harmony; he remarks himself:—"It is in music just as in chess-playing. The Queen (Melody) has the supreme power, but the decision is always given by the King (Harmony)." This weakness in inventing broad and lasting melodies, imbued with such vitality as those of Beethoven or Mozart, is however a common fault in all composers after Schubert. Schubert's successors excel in melodious phrases which, presented and handled with extraordinary ingenuity and often with exquisite taste, sound to the uninitiated like real melody; but, after all, they are only substitutes for the real metal. But it may, I think, be regarded as a great merit of Schumann's that he was able in his works to exhibit so many points of striking originality and undeniable beauty. He understood how to touch a chord which had not yet been sounded by preceding composers; he presents tone-pictures thoroughly unlike any we had before; and when we consider that he came after Beethoven and Schubert, and had Mendelssohn for a contemporary, it is indeed no slight thing that we

can frankly award him the praise of having composed original and beautiful works. As has been mentioned before, Schumann's music requires to be studied; its real beauties do not offer themselves so spontaneously or readily as may be the case with other compositions; but the trouble of examining, studying, and investigating his compositions will not fail of its ample reward. The motto which Schumann used for the above fantasia, Op. 17, may be taken for our guidance in this respect:

"Mid all the chords that vibrate through
Earth's strangely chequered dream,
There runs a note whose gentle tone
Is heard aright by him alone,
Who lists with care extreme."

It is sometimes an invidious task to compare two distinguished men; but it is quite natural that the two composers, Mendelssohn and Schumann, should be associated together and compared to each other. I may here recall a very true remark a German poet made about Schiller and Goethe:

"Schiller or Goethe, which is the greater;
Is it not folly to strive to say?
Heavenly fair is the dawn—and later,
Heavenly fair shines the perfect day."

And if we cannot exactly apply to Schumann's music the peculiarity of the dawn, we may compare it to the evening twilight; but we have at the same time to remember that both, the bright day and the twilight, are gifts of the same bountiful Providence, and that each has its peculiar charm, and is the necessary consequence of a natural and a Divine law from above.

MUSICAL ACROSTICS.

THE following acrostics on the names of the principal composers will perhaps interest our readers. They are reprinted from the programmes of Mr. Pauer's recent "Historical Concerts."

SEBASTIAN BACH.

Sweetness in thee and classic taste abound,
Erudite master, thorough and profound,
Bringing from tones combined by magic art
All that such great and varied works impart;
Suite and Sonata, few can thine surpass,
Toccata, Fugue, Concerto, and the Mass,
Inventiones, Preludes and Motetts;
And who that hears their beauties e'er forgets?
No one, thy sun of music never sets!

Blessed are thus thy labours, and thy name
Adorns our glorious art with boundless fame;
Celestially inspired, thou dost convey
Happiness pure to cheer us on our way.

HANDEL.

Hallelujah, Glory to the Most High,
And praises to His name for evermore,
Never dost thou with rapture cease to pour!
Divine thy power, to Heaven thou bring'st us nigh;
Eternal will remain thy great renown,
Light from above, through human gifts, sent down.

HAYDN.

Humour and wit, such as we all admire,
Arise incessant from thy festive lyre;
Young, ever young, attractive, pure and clear,
Dear to the aged and to children dear,
Ne'er canst thou fail to charm the grateful ear.

MOZART.

More, more than any of thy brother-band,
O son of song, exalted dost thou stand,
Zephyr-like breathing forth a potent spell;
All the world loves thee, loved of God so well.
Richest in genius, though by fortune spurned,
Thou but expressest what from Heaven was learned.

BEETHOVEN.

Beauty comes to thee natural as day,
Endless the charms thy melodies display,
Ever complete thy fresh harmonious sway,
True to thyself and true to God above,
Heaven has inspired thy true artistic love;
Over all obstacles, or small or great,
Victorious, undismayed by adverse fate;
Energy, grace, and gentleness combine,
None bring us nearer to the fount Divine.

WEBER.

Where harmony and melody have place,
Exist admirers of thy noble muse;
Beauty, romance, fire, energy, and grace,
Earnest discourse and strains that mirth infuse,
Resound for ever from thy tuneful lyre.

SCHUBERT.

Strains from thy tuneful lyre so pure and sweet,
Chords of such rich and mellow tone we meet,
Heaven seems with gracious sympathy to send
Us a warm greeting through a genial friend;
Beloved by all who real art pursue,
Endeared to all who thy affection knew;
Remaining still a star of stronger light
Than many now so pale though once so bright.

MENDELSSOHN.

Muses and Fates, but seldom found combined,
Existing here in amity we find—
Near to thy cradle keeping watch they came,
Directing fondly thy precocious aim;
Exalted zeal soon led thee to the goal,
Labouring with pure integrity of soul;
Sweet was thy tune, thy fancy warm and chaste,
Strict wast thou to the mission thou'dst embraced;
Onward still striving, till—how soon, alas!—
Heaven called thee to its own seraphic class,
Never canst thou, bright favourite, from remembrance pass.

ROBERT SCHUMANN.

Rich in invention, fancy, and design,
Originality of thought was thine;
Blameless thy soul, and free from guile and ire,
Earnest thy meaning, steadfast thy desire;
Rigorous thy working highest art to gain,
Tempters assailed with sordid views in vain.

Sure wast thou of acquiring love and fame,
Certain a place among the best to claim;
Heaven-high aspiring, thou didst press thy race
Upward, and wouldst the universe embrace.
Mental depression came thy life to cloud,
And Melancholy wrapped thee in her shroud;
Never, alas! couldst thou appreciate more
Nature's most beautiful and bounteous store.

BEETHOVEN'S LAST DAYS.

BY FERDINAND HILLER.

(FROM A FRENCH TRANSLATION IN THE "GUIDE MUSICAL"
OF BRUSSELS.)

ALTHOUGH I have not yet reached a very advanced age, there are now but few still living who, like myself, have been happy enough to see the greatest composer of our century, and to converse with him. My intelligence having been developed early, as is the case with most musicians, I was able to attend the lessons of the celebrated Hummel, at Weimar, from 1825 to 1827, and I was fortunate enough to be the companion of my master in a professional tour which he undertook in 1827, from Leipzig and Dresden to Vienna. It happened that year to be most piercing cold, with a good deal of snow, and we had more than one mischance; but I still have the most pleasant recollection of a sledging expedition which we made from Dresden to Prague, in lovely weather. I still seem to feel a return of

youth as I picture myself seated by the side of my beloved master, flying through the snow-capped mountains of Bohemia.

On Monday, 6th March, 1827, we arrived, tired and worn out, in the imperial city. On the 8th, we went to visit Beethoven. Although in those days there was very much less known concerning celebrated men than can now be learnt in a week about the most insignificant subjects, the report of Beethoven's illness had reached Vienna. He was suffering from dropsy. At Vienna all the artists who came to see Hummel gave us the most distressing accounts of the great composer's state, which was hopeless and sad beyond expression. Total deafness; an ever-increasing feeling of distrust towards those about him; great physical suffering; operations, with no favourable result; continual and solitary melancholy; an almost alarming aspect; such were some of the descriptions we heard. Thus prepared, we set out for the suburb in which Beethoven lived.

After having passed through a large ante-chamber, where we saw enormous heaps of music tied together, and piled up in tall cupboards, we entered Beethoven's apartment. How my heart beat! And we were not a little surprised to see him sitting at his window, with a good-humoured expression on his face. The grey-stuff dressing gown he wore was hanging open. He had on great boots which reached to his knees. Wasted by illness, he appeared to be of tall stature, as he rose. He was unshaven, and his grizzled hair fell in shaggy masses over his temples. His face cleared, and became even friendly as he recognised Hummel, and he seemed pleased to see him again, embracing him cordially. Hummel introduced me. Beethoven was very kind, and I took a seat opposite to him at the window. Every one knows that conversations with Beethoven had to take place partly in writing; he himself spoke, but the person whom he addressed had to write all questions and answers. How painful it must have been to the man who had always been excitable—even irritable—to have to wait for each answer, and to be obliged every instant to rein in his keen and brilliant intellect! On such occasions he followed with eager eyes the hand that was writing, and seemed rather to devour than to read what had been written. The necessity of the visitors having continual recourse to the pen was naturally an impediment to the liveliness of the conversation. Although I regret deeply that I did not take notes of all Beethoven's words, yet I can hardly make it a grievance against myself that I should not have done so. I am even glad that, boy of fifteen as I was, finding myself in a large town for the first time, I should have been calm enough to remember these few particulars, for the exact truth of which I can conscientiously vouch. At first the conversation was simply common-place, turning on our journey, our stay in Vienna, mutual acquaintances, &c. Beethoven inquired with special interest after Goethe, of whom we were able to give him the very best accounts. Some days before, and with a view to our expedition, the great poet had written a few lines in my album. Poor Beethoven lamented continually over his state. "It is now four months," he cried, "since I came here. It is enough to make one lose patience." The state of things in Vienna did not come up to his ideas. He spoke in the most cutting terms of the "artistic taste of the day, and the dilettantism which spoils everything." Even the highest members of the Government did not escape his criticism. "Why do you not write a collection of penitential psalms, and dedicate them to the empress?" he asked Hummel, who thought it better, on the whole, not to follow the advice.

Hummel, as a practical man, took advantage of Beethoven's favourable frame of mind to speak to him on a

matter of business (which I must confess seemed to me somewhat out of place) concerning the infringement of the copyright of one of his (Hummel's) own concertos—the one in E, if I remember rightly. He wished to present a petition to the authorities, in order to institute legal proceedings against the culprit. For this purpose Beethoven's signature was of great importance to him. Whilst he was engaged in drawing up this document, I had the honour of continuing the conversation with Beethoven. I acquitted myself as well as I could, and the master, with the fullest confidence, gave vent to the melancholy outpourings of his heart, chiefly with reference to his nephew, to whom he was greatly attached, but who was the cause of much sorrow to him, being at that time summoned before the public tribunals for some trifling offence, or at least one that seemed so to Beethoven. "Petty thieves are hanged, while brigands go scot-free," he said, sorrowfully. Having asked me about my studies, he encouraged me to persevere. "One must always," he said "apply oneself to raising the art;" and when I told him how the Italian opera alone enjoyed the favour of the Viennese public, "They say," he cried, "*Vox populi, vox dei*;" for my part, I have never believed it."

On the 13th March, Hummel again invited me to accompany him on a visit to Beethoven. We found him evidently worse. He was confined to his bed, seeming to suffer dreadfully, and kept uttering deep groans. He still talked a great deal, and very rapidly. He seemed, above all, to bewail his bachelorhood. Already, at our first visit, he had joked upon the subject with Hummel, whose wife he had known when she was young and pretty. "You," he said, "may call yourself a happy man. You have a wife who takes care of you, who cherishes you still, while as for me, *povero!*" and he sighed deeply. He had asked Hummel to bring him his wife, who had not been able to make up her mind to see in such a lamentable state the man that she had known in the pride of his strength.

A short time before, a drawing of Haydn's birthplace had been given to Beethoven; he had hung it up near his bed, and said, as he showed it to us, "This attention shown to me has made me as happy as a child. See, it is there that the great man first saw the light." He then spoke to Hummel with the greatest interest about Schindler, who afterwards became celebrated. "He is a good fellow," he said, "who sympathises most deeply with me. He is getting up a concert, towards which I have promised my help; I should be glad if you could appear instead of me—one ought always to hold out a helping hand to needy artists." Of course Hummel consented. The concert took place ten days after Beethoven's death, in the Josephstadt theatre. Hummel, still under the influence of what had gone before, improvised a fantasia on the *allegretto* of the symphony in A; his masterly playing obtained a brilliant success, the explosion of enthusiasm being heightened by the knowledge of the motives which had induced him to appear.

A short time after our second visit, it became known at Vienna that the Philharmonic Society of London had sent Beethoven one hundred pounds to assist him in his illness. It is said that this made such an impression on the great man that his physical sufferings seemed relieved by it. When we again stood by his bedside, on the 20th, it was easy to see by his words how happy such a mark of sympathy had made him; but he was in a state of extreme weakness, and could only speak in a low tone, at intervals. "I shall soon have to undertake the great journey," he murmured, after greeting us. Although often giving vent to similar forebodings, he still busied himself from time to time with sketches and plans, which, alas! were never to be realised. Speaking of the noble behaviour of the

Philharmonic Society, and praising the English people, he said that as soon as he got well he should go to London and compose a grand symphonic overture for his friends, the English; and that he should also pay a visit to Mme. Hummel (who, this time, had accompanied us to his house), and travel about to different places. His eyes, which, when we had seen him before, retained all their old brightness, were now dim, and he could not raise himself in his bed without pain. There was now no hope of a cure, and a fatal ending to his illness was rapidly approaching. When we saw him again for the last time, on the 23rd March, the aspect of the illustrious man was heartrending. He lay before us exhausted, uttering low groans at intervals; no more words passed his lips; his brow was covered with great drops of sweat. At one time, he could not find his handkerchief. Mme. Hummel instantly produced hers, and wiped his face gently with it at intervals. I shall never forget the look of gratitude in his dim and sunken eyes as he turned towards her.

On the 20th March, we were at a pleasant party at the house of M. von Liedberg, a former pupil of Hummel's, and a great lover of music. Suddenly, between five and six o'clock, a fearful storm burst upon us; clouds of snow whirled past, formidable claps of thunder pealed, while the hall was illumined by vivid flashes of lightning. Some hours afterwards, some fresh guests arriving brought us the sad news of Beethoven's death; he had expired at a quarter before six o'clock. The coincidence between the meteorological phenomena we had just witnessed, and the hour of the great man's death, would certainly not have been considered in ancient times as purely a matter of chance.

The funeral took place on Thursday, 29th March. Crowds assembled at the house of mourning, Schwarzpauker-Strasse, No. 200, near the "Schottenthor." From there the procession wended its way to the Trinity Church. The pall-bearers were eight "Kapellmeisters"—Eybler, Hummel, Seyfried, Kreutzer, Weigl, Gyrowetz, Würfel, and Gansbacher. The coffin was covered with wreaths and garlands, but no insignia of any orders whatever were to be seen. Beethoven had never received a decoration.

A great number of artists surrounded the coffin, all bearing tapers. I still seem to see the tall form of Lablache conspicuous amid the mourners. The file of people seemed interminable, and the dense crowd numbered thousands; the whole of Vienna seemed to be present. Seyfried had adapted a chorus of male voices to a military march, by Beethoven, which had a wonderfully thrilling effect. I was not able to penetrate into the church, but Hummel and I drove together to the cemetery of Währing, which was literally crammed full. We contrived to reach the side of the grave, and stood there awaiting the arrival of the funeral car. Till the last moment it was uncertain whether Anschütz, the celebrated actor, was going to pronounce the funeral oration, written by Grillparzer; finally, it was delivered at the entrance of the cemetery, not near enough to enable us to hear it. After a long pause, the procession arrived. The body was lowered into the grave. Hummel, deeply moved, threw wreaths of flowers upon the coffin, and a great number of the spectators followed his example. As far as I can remember, no words were spoken, no strains sung over the grave; but every one seemed filled by the great solemnity of the moment, and the whole of that immense crowd appeared to share the same sentiment of respect and mourning.

Few, probably, of those persons now living, who witnessed that almost regal burial, understood at the time

how great was the genius of him who had just been committed to earth. But since then millions of men have sprung up, who have worshipped him with a devotion which no one else could aspire to win: when this mortal frame returns to dust, then it is that true genius, freed at last, appears to us in all its splendour, and is worshipped by a love which must remain for ever unanswered, but which shall also endure for ever.

F. E. O.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, May, 1874.

ALTHOUGH our music season, properly speaking, came to an end at Easter, we have still to take notice of some very interesting evenings at the Gewandhaus. The first was a chamber-concert, given by Messrs. Joseph Walter (Concert-meister), Franz Brückner, Anton Thomas, and Hippolyt Müller; all four gentlemen belong to the Munich Hofkapelle. These artists played Beethoven's quartett in E flat major (Op. 74, *vulgo* harp quartett), Schubert's very long, yet extremely interesting, G major quartett, and a new one by Franz Lachner, still in manuscript. The performance of these three works by the above-named gentlemen was thoroughly excellent and exemplary. Lachner's new work is, like all the compositions of this celebrated master, graceful in invention and blameless in style and construction. Between the performances of the Munich artists, Mme. Schimon-Regan sang the canzones, "Tre giorni son," by Pergolesi, and "Ritornerei fra poco," by Hasse, as well as the songs by Schubert, "Du bist die Ruh," "Der Jüngling an der Quelle," "Der Musensohn," and lastly, in addition, after clamorous applause, "Ich höre ein Bächlein rauschen." We abstain from all comment on these wonderful vocal performances. Mme. Schimon-Regan is at present in London, and our readers will find an opportunity of convincing themselves that the rapturous and enthusiastic reports we have given of Mme. Regan in earlier letters are fully justified. We shall soon be able to call Mme. Schimon-Regan our own, as she will reside here after her return from London. The husband and instructor of this accomplished lady has been appointed professor of singing at the Conservatorium of this town. This appointment is an auspicious event for our school of art.

Herr Joseph Walter, who has hitherto filled the post of Concert-meister at the Munich Hofkapelle, has been nominated first Concert-meister in Leipzig, to fill the vacancy occasioned by the death of David. After the summer holidays, Herr Walter will also begin his duties as teacher of the violin at the Conservatorium. We cannot understand why the musical papers of Leipzig do not announce this appointment. When it was officially communicated to us we were not enjoined to keep it secret. This is a very fortunate acquisition. Herr Walter, known to us for some years as a very able violin virtuoso, is quite capable of filling with honour the position of his celebrated Leipzig predecessor.

During the last few days the first two principal examinations of the Conservatorium in solo-playing have taken place at the Gewandhaus. Of the sixteen performances on both evenings we mention the five most successful ones as complete masterly accomplishments. They were those of Fräulein Marie Schmidt, from St. Petersburg, in the performance of the second and third movements of Henselt's piano concerto, and Herr Heinrich Ordenstein,

from Worms, in the first movement of Beethoven's G major concerto, on the first evening. On the second evening was the highly excellent performance of Miss Georgiana Harris, from Auburndale, near Boston, who played the second and third movements of Moscheles' beautiful G minor concerto with rare nicety of musical feeling. Herr Arno Hilf played the first movement of Paganini's concerto in D major with remarkable *bravura* and great certainty; and, finally, Herr Samuel Streletski, from the Hague, performed the first movement of the A minor concerto for violoncello, by Davidoff. The young violoncellist, who is about thirteen years of age, already possesses excellently-finished *technique*, taste, and feeling. A better instrument, and greater physical strength, will help him in future to produce a fuller tone.

The Leipzig Opera delights in constantly repeating old stock pieces, so we have nothing new to say about them. Repetitions of *Martha* or *L'Africaine*, with always the same cast, afford us no matter for report.

We must now draw attention to a work completed two years ago; it has been published under the collective title of "Praktische Studien zur Theorie der Musik," by Ernst Friedrich Richter, the renowned Leipzig Thomas-cantor. The first part has already appeared in an English translation; it is the "Lehrbuch der Harmonie," of which the ninth edition has now been published. The third part, "Lehrbuch der Fuge," has also been previously published. It contains instructions on imitations, canons, and fugues. The second volume, the "Lehrbuch des einfachen und doppelten Contrapunktes," has been published of late only, and yet it has run through two editions. Although, from the age of Fux and Albrechtsberger to the present time, books of instruction on counterpoint have not been wanting, and even of late years a particular activity in this sphere (which is proved by the excellent works on counterpoint by Bernhard Scholz and H. Bellermann) has been manifested, yet we like Richter's instruction books on account of their extremely clear exposition, as well as their practical instruction for teachers and pupils. We do not hesitate to recommend this work as the most suitable guide for the study of counterpoint. With the most thorough perspicuity, all useless prolixity is avoided. Professor Richter's tuitional experience of thirty years and upwards at the Leipzig Conservatorium must be of invaluable advantage to the pupil. The exercises vary so suitably, that the pupil does not get tired of his monotonous work. At the same time, the whole process of instruction is so carefully and gradually put together, that even the less gifted make progress, and are enabled to proceed to the most important exercises in the art of counterpoint.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, May 12th, 1874.

THE season is over! The last concert, the last production murdered, the tired, over-excited nerves are at rest; the passage is free, and the theatres alone raise their redoubled pretensions. The fourth Gesellschafts Concert opened with one of the so-called "Salomon" Symphonies by Haydn, followed by a new violin concerto by Dietrich, and arioso for violin by J. Rietz, Brahms's "Schicksalslied" pastorate from Bach's *Christmas Oratorio*, and the Nightingale Chorus by Handel. The concerto and arioso were performed by Herr Lauterbach, from Dresden, in his well-known masterly manner. The concerto is a solid composition, free from eccentricity, but making no

particular impression. Nevertheless, it is worth one hearing, as we are so very poor in that branch of composition. Brahms's chorus, performed for the second time, was heard with deep interest, and the composer enthusiastically called three times. Next year we shall hear Beethoven's great Mass, Bach's *Matthäus Passion*, and one of Bach's cantatas. Two public performances by the pupils of the Conservatoire proved the excellence of that institute. On the first evening we heard Volkmann's first symphony; piano concertos by Bach and Rubinstein, the two violin concertos by Beethoven and Mendelssohn, and Mozart's aria, "Non più di fiori" (*Titus*). The second evening was devoted to opera scenes on the small but elegant stage; the orchestral part was performed likewise by the pupils, who also executed—under the guidance of their director, Herr Jos. Hellmesberger—the overtures to *Fessonda* and *Lestocq* with great precision and fire. Spohr's long-forgotten *Zemire and Azor* opened the programme with a terzetto, scene, and romance ("Rose wie bist du"); scenes from *Faust*, *Fra Diavolo*, *Prophet*, *Don Pasquale*, followed, as also the great airs from *Freischütz* and *Fidelio*, both sung by Fr. Louise Proch with surprising finish. In *Fra Diavolo*, a young singer, Fr. Pauline Kunz, showed a real talent, as also Fr. Anna Oberneder in the beautiful romance. The audience followed the performance with particular interest, and the recalls were often equal to that of the great Opera. At last the season could not finish better than with the last lecture by the famous savant, Dr. A. W. Ambros, who gave a general sketch of the historical development of music in its different epochs. The great hall in the Musikverein was filled with professors, the elder pupils, and many literary friends of music. These lectures will be continued next year on a larger scale, with orchestral and choral productions.

The Italian Opera Company, under the impressario Franchi, closed their performances in the Theater an der Wien on the 2nd May with *Dinorah*. Since the 4th of March the following operas were produced in twenty evenings:—*La Traviata*, *Il Trovatore*, *Linda*, *Lucia*, *Il Barbiere*, *Rigoletto*, *Ernani*, *Otello*, *Don Pasquale*, and *Dinorah*. Signora Adelina Patti was the star of every performance, and roused the greatest enthusiasm; the plaudits, recalls, bouquets, garlands, flowers, seemed never to end. It would be difficult to say in which rôle the great Diva pleased most, but as Rosina, Norina, and *Dinorah* the brilliant result could really not be surpassed. Signor Gayarre, who followed Signor Nicolini, was a somewhat feeble tenor; Signor Patierno, who performed *Otello* and *Ernani*, is known as a robust giant, the very opposite of his delicate tender partner; Signor Mendioroz pleased much as Figaro, Doctor Malatesta, and Lord Ashton; Signori Cotogni and Foli likewise found a good reception; and Signor Zucchini was an excellent Bartolo and Don Pasquale. Among the female singers, Signore Scalchi, Bernardi, and Aninska completed the uncommonly good ensemble.

Our youngest theatre, the Komische Oper, is in great difficulties; every day there is a fresh rumour of a new change. To be sold, let, shut—it has the choice. The sins of the former director lie heavily on the gay building and though the result of the last new opera was excellent, the famous "Krach" will not fail to give a blow to all the hopes and rosy expectations. The mentioned new comic opera, *Der König hat's gesagt* (*Le Roi Pa dit*), music by Leo Délibes, was the best representation in that house. It is a pity the theatre was not opened with that really comic and charming opera, which is among the better if not the best works of that kind. An interesting libretto, the single rôles fit for effective representation, the music

full of melody, never common, the instrumentation exquisitely fine, the opera interests alike the unlearned man and the connoisseur. Herr Riese, from Dresden, having performed Chapelon five times with great applause, left Vienna; another tenor, Herr Braun-Brini, from Brünn, with a strong but somewhat forced voice, is just engaged; Frl. Epstein, likewise from Brünn, performed Nancy, and her prepossessing appearance, sympathetic voice, and good acting, will probably procure her an engagement. Herr Nollet performed again the Czaar and the Däiger in Kreutzer's *Nachtlager*, and his fine baritone and artistic singing were well appreciated.

The first performance of Verdi's *Aida* took place on the 29th of April. It was a splendid representation in every respect, not to be surpassed. Certainly every one was surprised by the great change Verdi has taken, and by the earnestness with which he has profited not only by studying Spohr, Gluck, Meyerbeer, but particularly also the reformer of our days, Richard Wagner. It will be of great interest to hear the next opera by Verdi, to see if he continues to pursue the new path. While some parts, among them the finale of the second act, are more taking for the public in general, other parts, such as the scenes in the first and second acts, and the whole third and fourth acts, are valuable to the real musician, and cannot be entirely appreciated on a first hearing. Frau Wilt sang the title-role in her artistic style, and Frau Materna was no less a perfect Amneris, though that part wants a somewhat deeper voice. Radames was well studied by Herr Müller; Amonasro was again a first-rate energetic performance of Herr Beck; the imposing voice of Herr Rokitsansky was well fitted for Ramphis, the high-priest; and Herr Draxler, our veteran, satisfied as the king. Chorus and orchestra were praiseworthy, and the whole performance, conducted by Dessoff, went faultlessly. To give a description of the magnificent *mise-en-scène*, of the decorations and costumes, all designed after the best historical authorities, another column would not suffice. It was altogether the most splendid performance ever seen in the new Hofopera-theater, and gave another proof of the energetic and persevering superintendence of the director, Herbeck, now Johann Ritter von Herbeck. It was perhaps owing to the trouble, the efforts which the new opera caused, that a memorable day passed away without any mark of remembrance. On the 19th of April it was a century since Gluck's *Iphigenie in Aulis* was performed for the first time in Paris. The memorable moment, as likewise that of the first representation of *Alceste* (1767), found no recognition of the importance of those masterpieces in our busy time. Herr Sucher, the former cor-rep-eritor of the Hofopera, has not become Kapellmeister, as I mentioned lately; in the last moment another favourite gained ground; Herr Geroke, lately in Prague, conducted meanwhile once or twice to give proof of his ability (in a Hof-theater of first rank!). It is one of those secrets behind the scenes which have their own history; perhaps I may have to mention again another candidate for that post next month. Operas given since the 12th of April:—*Don Juan*, *Dinorah*, *Lustigen Weiber von Windsor*, *Tannhäuser*, *Fliegende Holländer*, *Dom Sebastian*, *Troubadour*, *Obéron*, *Hugenotten*, *Hamlet*, *Faust*, *Aida* (six times), *Freischütz*, *Nordstern* (twice), *Lohengrin*, *Meistersinger*.

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Could you inform me of any work that treats of the make and mode of playing different musical instruments, both ancient and

modern, such as French horns, trumpets, violas da gamba, violas d'amore, oboe da caccia, &c.?—Yours, &c.,
INSIGHT.

[Our columns are open for the required information.—ED. M. M. R.]

Reviews.

Select Pianoforte Works of MUZIO CLEMENTI. Edited by SIGMUND LEBERT. Two Vols. Stuttgart: Cotta.

THE present volumes form the most recent addition to the "Instructive Edition" of the pianoforte classics published by the eminent firm of Cotta—an edition which may be said to have already made for itself a European reputation. It is, we presume, superfluous to enter here into the objects and special merits of this series; should, however, any of our readers not be acquainted with them, we would refer them to the articles which appeared in our columns last year, in which the volumes were noticed in considerable detail. It will suffice now to say that the distinguishing features of the "Cotta" edition are three: first, the full and careful marking of all indications of expression and phrasing, which have been frequently omitted and occasionally incorrectly noted by the composers; secondly, the complete and truly admirable fingering; and, lastly, the editorial foot-notes, which frequently afford valuable aid to the learner by the elucidation of matters about which he would probably feel some doubt. In all these respects, the present volumes are worthy companions to those that have preceded them; it will therefore only be necessary to give some account of their contents.

"The Father of the Pianoforte," as Clementi has been often called, was a most voluminous composer for his instrument. The complete edition of his sonatas, published in three volumes by Breitkopf und Härtel, contains sixty-four numbers, only sixteen of which are included in the present collection. The first volume commences with the six sonatinas, Op. 36, which are not given in the Breitkopf edition. These little pieces are well known as being admirably adapted for young pupils; and their value in the present form is enhanced by the fact that the editor (as he did also in the case of some of the easier variations by Beethoven) has given with the original text a version adapted for children whose hands cannot reach an octave. We ought to remark here, in passing, that as with the Haydn and Mozart sonatas of this edition, the contents of these two volumes are arranged in the order of difficulty. The selection is on the whole excellent; though it is not without regret that we miss some of our special favourites, such as the beautiful and dramatic little sonata in G minor, Op. 7, No. 3, the fine sonata in C, Op. 39, No. 1, which we remember to have heard played with great effect at one of his recitals by Mr. Charles Hallé, and the sonata in A, Op. 50, No. 1, the first of three dedicated to Cherubini, and one of the best specimens of our composer's workmanship. It is easy to understand how, in the course of selection from so large a mass of materials, some things should have been hastily passed over which were well worthy of notice.

Clementi's sonatas as a whole are so little known, that if we give a list of the keys and opus numbers of those contained in these volumes, it is probable that not one in a hundred of our readers will be any wiser. We will therefore refrain from doing so, and merely say a word or two which suggests itself in turning over the pages.

The first thing which strikes one in these sonatas is their originality. It is true there is a certain amount of sameness about many of them, especially in the "passage-writing"; there is not a little that is old-fashioned; and many of the sonatas (we are speaking now of the entire series, not of the present selection) are unquestionably dry; but we know few writers with whom a reminiscence is more seldom to be met with than Clementi. So far as his style reminds us of any one, it would seem to be modelled upon that of Emanuel Bach. He enlarged greatly the form of Bach's sonatas; indeed, some of his later and larger works have the breadth of outline, though not the wealth of ideas, of a great Beethoven sonata. Look, for instance, at the three sonatas, Op. 40, all of which are given in this series, or the sonata in C, Op. 36, No. 1, or the "Didone Abbandonata"; any of these, as regards mere externals, might have been written by the composer of the "Moonlight," or the "Waldstein." There is great freedom, too, in the thematic developments; but the original ideas are cold. Clementi often interests, but he seldom warms, and never excites.

Another noteworthy feature of these works is that they laid the foundation for our modern technique. Hence the justification of the title above-mentioned—"the Father of the Pianoforte." In the earliest in point of date of the pieces contained in these volumes—

the sonata in C, Op. 2, No. 1—we find passages in octaves, thirds, and sixths, which were so far in advance of their age that it was said of the piece when published that nobody except the devil or its composer could play it. It may be judged from this how far we are in advance of players of the last century; for a pianist of any pretensions at all would now play the sonata almost without an effort. Mozart, after hearing Clementi play, spoke of him as a "mere mechanist," and the reproach was to a large extent just; but it is at least something to have done so much towards enlarging the mechanical resources of his instrument as Clementi has done in the sonata just referred to, or in the toccata in B flat (vol. ii., p. 72, of this edition)—an admirable study for double notes—one of the composer's specialities, by the way.

One more point deserves mention in connection with Clementi's music, and that is its contrapuntal cleverness. Nothing seems to have pleased the old gentleman better than to bring in a neat little piece of canon. The best specimen of his work in this respect is to be found in the minuet and trio of the sonata in G, Op. 40, No. 1, the former of which is a strictly-worked "canon in the octave," while the latter is a no less strictly treated canon in the fifth below, and in *contrary motion*. It is true that these canons are at times dry, even pedantic; and we think it was the late Mr. Chorley who once remarked that whenever Clementi's invention came to a standstill, he eked out his music with a canon; but, there are many pieces of imitative writing in these sonatas which are both fluent as music and really masterly in their construction.

Teachers will find in these volumes a collection of pieces admirably adapted to their wants. We may go so far as to say that there is not one sonata in the series which, be its abstractly musical merits greater or less, is not most improving as practice; and everything is so clearly set forth, the explanations are so good, and the fingering so full, that more than half a master's labour will be taken off his hands. But to those who know the other volumes of the "Cotta Edition," any recommendation of these will be wholly superfluous.

Suite für Solo Violine und Orchester, von JOACHIM RAFF Op. 180.

Sechs Gesänge für Drei Frauenstimmen, mit Begleitung des Pianoforte (Six Songs for Three Female Voices, with Piano), von JOACHIM RAFF. Op. 184.

Erinnerungen an Venedig: Sechs Stücke für Pianoforte (Recollections of Venice: Six Pieces for Pianoforte), von JOACHIM RAFF. Op. 187.

Leipzig: C. W. F. Siegel.

Of all the prominent German composers of the present day, Joachim Raff is probably the most voluminous; and the versatility of his talent is hardly less remarkable than the quantity which he produces. From the grand symphony to the veriest bagatelle for the piano, from the grand opera to the simple "Lied," he seems equally at home in every style. And if the quality of his work be taken into consideration, as well as its amount, there can be no difficulty in awarding him a very high—in some respects the highest—place among living German musicians. The only composer of the "New German" School whom on the whole we should rank above him, is Johannes Brahms—we leave Wagner, as an almost exclusively dramatic composer, out of the question. And Brahms is in one respect a complete contrast to Raff, for though not quite eleven years his junior, the published compositions of the former are not one-third as numerous as those of the latter. If a conjecture may be hazarded from the music itself, we should think that Brahms elaborates his works with the care of a Beethoven, while Raff throws off his with the spontaneity of a Schubert.

It is hardly to be expected that all the works of one who writes so much should be equal in excellence; and the first of the pieces standing at the head of this article cannot be pronounced one of its composer's happiest efforts. The suite for solo violin and orchestra consists of five movements—a "preludio" in G minor, a "minuetto" in G major, a "corrente" in the same key, an "aria" in C minor, and a finale, "Il Moto Perpetuo," in G major. Of these movements, the minuet strikes us, from reading the score, as the best. It is one of the stately old-fashioned three-in-a-bar dances which we find in Bach and Scarlatti, rather than a predecessor of the modern scherzo, like Beethoven's earlier minuets. The subjects are very pleasing, and the treatment excellent. The prelude is also a capital movement, somewhat in Bach's style; but the other three sections of the work are more noticeable for clever construction than for interesting ideas. The workmanship of the whole suite is excellent, the solo part very showy and brilliant, and the orchestration effective and not overloaded; but,

on the whole, we have seen many works of Raff's which we prefer to this one.

In the "Six Songs for Three Female Voices," however, "Richard's himself again." While the construction of these pieces is no less finished than that of the suite just noticed, the ideas are of infinitely higher value. Some of the numbers, especially "Sind die Sterne fromme Lämmer," "Frühling auf dem Lande," and "Wo still ein Herz von Liebe glüht," are really charming, the last-named being particularly beautiful. It is to be regretted that the publishers did not follow the custom now rapidly becoming popular in some of the leading German firms, of giving an English version in addition to the original text.

Pianists who procure the "Erinnerungen an Venedig" will, we believe, thank us for introducing them to their notice. Though not all of equal merit (the first and last numbers being, we think, inferior to the others), they are, on the whole, in Raff's happiest vein. While affording sufficient opportunity for display, they are by no means too difficult for good average players; and those who wish for something which without being exactly "classical," is yet thoroughly good, will find these little pieces well suited to them. We recommend them warmly.

Lieder und Gesänge, für eine Singstimme, mit Begleitung des Pianoforte, von JOHANNES BRAHMS. Op. 59. Leipzig: J. Rieter-Biedermann.

As a song writer Brahms unmistakably is one of those composers whose style is founded upon that of Schubert and Schumann. In saying this we by no means wish to insinuate any plagiarism, or even want of originality; but it is impossible to go carefully through these songs and not to trace the influence upon the composer of his great predecessors. The present collection of eight songs is full of interest; the melodies are very fresh, and the accompaniments less over-elaborated than in some of Brahms' vocal music. The most original of the series is "Agnes" (No. 5). Here the irregular alternations of triple and common time give a most peculiar effect to the melody, which appears to be sometimes in five-crotchet and sometimes in seven-crotchet rhythm. It might be imagined that the result would be mere confusion; but this is not the case, the strange rhythms merely give additional piquancy to the music. Very interesting, too, in an entirely different style, is the long and somewhat elaborate "Rain Song" (No. 3), in which the sudden change to 3-2 time somewhat reminds us of the finale of Schubert's trio in B flat. The whole series is worthy of the attention of singers, whether professional or amateur; and it has the advantage of an English version in addition to the original words.

Quartett für Zwei Violinen, Viola, und Violoncello, von FRIEDRICH GERNDSHEIM. Op. 25. Berlin: N. Simrock.

As only the parts of this quartet are lying before us, it is obviously impossible to give our readers any elaborate analysis of it. We should indeed be unable to say anything about it at all, but for having had the opportunity of hearing it some little time since at one of Mr. Coenen's concerts. From our recollection of its performance on that occasion, we must pronounce it a work of great excellence. Herr Gernsheim belongs rather to the school of the past than to that of the future. His ideas are for the most part extremely pleasing, and his treatment of his subjects really admirable. The first movement of this quartet, we remember, pleased us less than the others; but the andante, the scherzo, and the final "Rondo all' Ongarese" (which, by the way, has a strong family likeness to the finale of Brahms' G minor quartet) are all capital. We can heartily recommend the work to quartet-players.

Cramer's Opera Bouffe Cabinet. Edited by HENRY FARNIE:—

The Barber of Bath. Operetta. By J. OFFENBACH.

Eldorado. Folie Musicale. J. B. Cramer & Co.

THESE two little works are not of a nature to require serious or even detailed criticism. They appear to be intended rather for the drawing-room than for the theatre. The music is in the lightest French style—full of sparkling and pretty tunes, and very easy both to sing and to commit to memory. The plot of the "Barber of Bath" is of no special novelty, turning on a case of mistaken identity; but it is sufficiently amusing for its purpose, and, we are happy to say, neither stupid nor vulgar. The incidental dialogue to "Eldorado" is not given; some of the words of the songs are clever, but we can, of course, offer no opinion as to the plot. The little pieces appear to be well adapted for the object for which they are designed.

Childish Fancies. Twenty Short Pieces. By CHARLTON TEMPLEMAN SPEER (set. 13). London: R. Limpus.

THE young gentleman who is the composer of these little pieces has just been the successful competitor for the Sterndale Bennett Scholarship at the Royal Academy. We have looked over these his youthful productions with considerable interest. Of course, as the old proverb says, we must not look for old heads upon young shoulders, and it would be alike unreasonable and unfair to expect any very decided originality of style from a boy of thirteen; still, these little pieces are of great promise. We are particularly pleased with them because they are unambitious. Master Speer has had the good sense not to attempt things beyond his power. We are inclined to think that as he grows older and gains experience, and as his abilities develop, he may do something really noteworthy. He has already a good flow of natural, though not as yet very original, melody, and a correct feeling for rhythm. There is only one decided reminiscence in the whole twenty pieces, and that is in No. 10, in which Master Speer has unfortunately "forgotten to forget" the "Erinnerung" of Schumann's Album, Op. 68. We are rather pleased than otherwise to find an occasional mistake or clumsiness of harmony in these pieces, because it furnishes evidence that they are really the lad's own composition, and have not been touched up by some kind professional friend. It must, in justice to the young composer, be said that such slips are not frequent. We augur favourably from these pieces of Master Speer's talent, and hope that after he has had the advantage of a good training at the Royal Academy, he may do something really worthy of the promise of his youth.

SMALLER PIECES.

VOCAL.

Songs, with Piano Accompaniment, by ANTON RUBINSTEIN, Six Nos. (Augener & Co.), possess many points of interest. Few writers are more unequal than Rubinstein. When he writes naturally and unaffectedly he produces often very charming music; but, unfortunately, he too often goes so far out of his way in search of originality as to become merely *bizarre*. A carefully-made selection from his songs can hardly fail to be attractive. Of those now before us, the third, "Rich dewdrops bespangle," and the fifth, "The Haunted Wood" (*Die Waldhexe*), are perhaps the most striking. The latter will be familiar to many of our readers, from Miss Sterling's admirable singing of it. The first and sixth numbers, "Grant me daylight's golden splendour," and "I had a tuneful nightingale," are the most melodious; while the remaining two numbers, "Oh, why is all pleasure so fleeting?" and "The Asra," are the wildest and strangest. The English versions are done by Mr. H. Stevens, with his usual ability.

Mignon, and *Thou who from thy heavenly home* (Der du vom dem Himmel bist), two songs by F. LISZT (Augener & Co.), are very remarkable examples of their composer. It is highly interesting to compare the setting of the former, the well-known "Kennst du das Land," with those of Beethoven, Schubert, and Schumann, all of whom have written music to the poem. It must suffice here to say that, while less abstractly beautiful as music than, for instance, Schubert's version, Liszt's treatment is very striking from the truth and depth of the musical expression. The same feature also characterises the other song, the musical feeling of which is extraordinary. Neither song is popular in style, but both, when once understood, must commend themselves warmly to the thoughtful musician.

Binding Sheaves, Song, by ALICE MARY SMITH (Cramer & Co.), is simple and flowing, but of no special merit.

Come again, sweet dream! Duet, by C. H. R. MARRIOTT (Cramer & Co.), is a pretty but somewhat commonplace duet of the "Stephen Glover" pattern.

Why hauntest thou me? by WARLAMOFF, No. 3 of Cramer's Russian Songs (Cramer & Co.), is a simple and pleasing melody.

Of *The British Oak*, and *The Warrior*, Songs, by D. MIDDLETON (Augener & Co.), the first is commonplace; the second is much more original, and has a good deal of character, though the form is hardly so clear as might be desired.

So tired! Song, by WALTER SPINNEY (London: Bertini, Seymour, & Co.), shows nice musical feeling, but is in places uncomfortably harmonised.

The Practical Choir Master, Part 12 (Metzler & Co.), contains a musically setting of the Benedictus, by BERTHOLD TOURS; a pleasing little anthem, *Above all Praise*, by B. H. WORTHAM; and a very well-written anthem, with organ obligato, *The Days of Man are but as Grass*, by Herr C. G. F. GRÄDENER, of Hamburg.

INSTRUMENTAL.

Part 22 of the *Organist's Quarterly Journal* (Novello, Ewer, & Co.), opens with a very effective offertorium by C. A. BARRY. To this succeed twelve short and easy preludes, by AUGUST BORD, of no special interest; an *allegro marziale*, by F. E. GLADSTONE, which strikes us in reading as hardly equal to some of this gentleman's compositions that we have met with; a simple and flowing andante, by J. H. WALLIS; and, lastly, a prelude and fugue in E Minor, by WALTER WILMORE.

Romance, for Pianoforte, by HERBERT S. OAKELEY, Op. 21, No. 2 (Lamborn Cock), is a graceful and well-treated little piece, which gives us a more favourable impression of the capabilities of the Edinburgh musical professor than we derived some little time since from an examination of his pianoforte sonata. We are glad, therefore, of the opportunity of recording our good opinion of this romance.

L'Assemblée, Grand Rondo for the Pianoforte, by C. H. R. MARRIOTT (Cramer & Co.), is rather a collection of pretty dance tunes, somewhat promiscuously strung together than a rondo in the proper acceptance of the term. As it is decidedly melodious, and by no means difficult to play, it will probably find favour with amateurs.

The Irrepressible Galop, by W. CALCOTT (Cramer & Co.), is a very fair average piece of dance music.

Concerts, &c.

PHILHARMONIC SOCIETY.

NOT nearly so much being attempted at the third concert as at the second, and the band being less overtaxed, the general result was far more satisfactory. Though there was but one symphony, there were three overtures and a concerto, besides vocal pieces. The symphony was Beethoven's "Eroica," No. 3. However familiar one may be with this grand work, which Wagner has so aptly designated as "no less a miracle of orchestration than a miracle of conception," each repeated hearing affords the critical musician points for reflection on the conductor's reading. Happily Mr. Cusins is not so old or so self-asserting as to disdain a lesson from his elders and contemporaries, nor is he one of those old-fashioned conductors who seem to think that the tempo with which a movement commences must be continued unbroken to its close. But unhappily the symphony came too late in the evening, when the players were well-nigh tired out, for full justice to be done to it, and for the conductor's evident wishes thoroughly to be carried out. Though the modification of tempo in the first movement, which makes itself as plainly felt as desirable, and is so often disregarded, was there, one could not but feel that there was often a tendency to lag on the part of the band, and a want of spirit in many of the passages which most seemed to demand it. The tempo of the slow movement was admirable, but there was more than the usual uncertainty in the horn parts of the trio of the scherzo. It was a pity that the composer's suggestion prefixed to the original edition should not have been more implicitly followed. This is to the effect that, being longer than symphonies usually are, it should be played nearer the beginning than the end of a concert—say after an overture, an air, and a concerto—so that it may produce its proper and intended effect upon the audience before they have been wearied, as they would be if it came later. Two works were heard at this concert composed expressly for the Philharmonic Society. These were an overture in F, by Spohr, and Sir W. Sterndale Bennett's fantasie-overture, "Paradise and the Peri." Spohr's overture was first heard here in 1821, at the second concert of the season following his first visit to London, when it was played under the direction of Ferdinand Ries. There is no record of its having been played again till the present occasion. Though not mentioned in Spohr's autobiography, there can be no doubt of its authenticity, so strongly is it marked by its composer's characteristics. Its revival cannot have been unwelcome even to those who are not among the staunchest of Spohr's admirers. Sir Sterndale Bennett's overture, composed for the Jubilee concert of the society in 1862, frequently as it has been heard of late, is always welcome. It was, on the whole, well rendered, but the bell introduced being just half a tone too flat, gave a shock to one's nerves not easy to recover from. Herr Straus came forward for the second time with Max Bruch's violin concerto in G minor, Op. 26; the former occasion being also at a concert of the Philharmonic Society, in 1868, soon after the publication of the work, which is dedicated to Herr Joachim, by whom it was played at the Crystal Palace in February, 1870. Herr Max Bruch was born at Cologne in 1838; as holder of the Mozart scholarship in Frankfurt he was placed under Ferdinand Hiller, with

whom he continued his studies during a long course of years. As a composer he is well and favourably known in Germany. Though at one time there was talk of producing his opera, *Loreley*—a completion of that which Mendelssohn commenced—at Her Majesty's Theatre, at the instigation of Mlle. Titiens, the impression made here by his concerto—notwithstanding the fact of its having been brought forward by two such faithful interpreters as Herr Joachim and Herr Straus—on neither occasion was such as to excite curiosity in regard to his other works, which are numerous and pretentious. A third hearing of the work, respectable though it be, seems hardly likely to advance its composer's claims to distinction in this country. Mme. Lemmens-Sherrington, the only vocalist, was heard to advantage in the aria "Padre! Germani!" from Mozart's *Idomeneo*, but more especially in the romance "Souvenirs du jeune âge" from Hérold's *Pré aux Clercs*, which is just the kind of song that she sings with the greatest perfection. The concluding overture was Mendelssohn's *Ruy Blas*.

There were two symphonies at the fourth concert—Mozart's in G minor, and Beethoven's in F, No. 8—neither, happily, a long one. The most satisfactory feature in the performance of these favourite works was the more than usually moderate pace at which Mr. Cusins took the minuet movement in each. The novelty of the evening was a concerto for violin and orchestra, by M. Lalo, executed by Señor Sarasate on this his first appearance in England. Remarkable for its novelty and freedom of form, M. Lalo's concerto cannot be stigmatised as "too classical": on the one hand it cannot be regarded as a symphony with an obligato part for a principal solo violin; nor, on the other, as a work of display for the soloist, with a subordinate accompaniment for the orchestra. It may perhaps, therefore, be fairly characterised as a happy compromise between these two extremes. M. Lalo, however, seems to us to have admirably contrived to satisfy both ends. Himself a virtuoso of the violin; a master of orchestration, and evidently a composer of real musical feeling, he has succeeded in producing a work which provides an ample field of display for the soloist, and at the same time as a whole is strikingly effective and pleasing and musically interesting as a composition. Señor Sarasate possesses a remarkably powerful but slightly wiry tone, and a wonderfully pure intonation. His Southern blood makes itself fully apparent in his warm and passionate playing. The style of his execution and that of M. Lalo's concerto, which is dedicated to him, seemed perfectly suited to each other. The impression which his playing, if not also M. Lalo's composition, seemed to make upon the audience generally, was in the highest degree favourable. The overtures were the "Calm Sea and Prosperous Voyage" (Mendelssohn), and that to *Lodoiska* (Cherubini). The vocalists were Herr Gustav Walter, from Vienna, and Mr. Santley. Herr Walter, the possessor of a powerful tenor voice of pleasing quality, made choice of the recitative and aria "O wie ängstlich," from Mozart's *Die Entführung aus dem Serail*; but, like most German singers of the present day, by no means seemed at home with Mozart. Mr. Santley's songs were the aria "Nasce al bosco," from Handel's *Esio*—better known perhaps, from its association in former days with *Israel in Egypt*, as "He layeth the beams"—and an *Offertorium*, "Confirma hoc, Deus," by the Ritter Siegmund Neukomm—a disagreeable specimen of the worst style of unchurchlike church-music.

WAGNER SOCIETY.

THE programme of the sixth and last concert included more than one novelty, and was at least as interesting as any that had preceded it. It was headed by a couple of excerpts from works by Berlioz—viz., the overture to his opera *Benvenuto Cellini*, and the scene "L'Adieu des Bergers à la Sainte Famille," from his oratorio *L'Enfance du Christ*. Though both in Paris, in 1838, and in London, in 1843, *Benvenuto Cellini* succumbed to the organised opposition of the Italian faction, the overture was from the first well received. "It had," as Berlioz relates in his autobiography, "an exaggerated success, while all the rest was hissed with a unanimity and an energy that were worthy of all admiration." This fine overture, of which we had lately to speak—on the occasion of its being brought forward at the Crystal Palace—came out with such splendid effect in the present instance that we could not but wonder that it, together with other of this master's works, should not have been more frequently brought to a hearing. It surely is not the general character of Berlioz's works which stands in the way of their being more frequently heard, but rather the difficulty of presenting them adequately, as well as the high price charged for his scores, and the difficulty of obtaining band parts. *L'Enfance du Christ*—a sacred trilogy, for which, like Wagner, Berlioz supplied both poetry and music—was first heard in a complete form in Paris in December, 1854. The chorus, "Il s'en va loin de la terre," is one of exquisite

charm and simplicity, and decidedly made a favourable impression upon the audience. As the work is written throughout for a small orchestra, there would not be the same difficulty in presenting it in its entirety as attaches to most of Berlioz's works. The Wagner selection which followed consisted of excerpts from *Die Meistersinger*, *Lohengrin*, *Der Fliegende Holländer*, *Tristan und Isolde*, winding up with the "Kaisermarsch." The instrumental introduction to Act III. of *Die Meistersinger* was, as on several former occasions, loudly redemanded. The beautiful quintett from the same, which was heard here for the first time, seemed to be less appreciated than it should have been. This was no wonder, for it can only make its due effect upon an audience already acquainted with its leading themes from familiarity with the opera. The introduction to Act III. of *Lohengrin* excited the same rapturous applause as on all former occasions of its introduction at these concerts, and was redemanded and repeated. It was followed by the Nuptial Chorus, and Elsa's address to Ortrud, "Du Aermste kannst wohl nie ermesen," finely rendered by Mme. Otto Alvsleben. The remaining pieces were the "Spinnerlied" from *Der Fliegende Holländer* (which, though certainly better sung by the chorus than on a previous occasion, still lacked spirit and precision) and the introduction and close to *Tristan und Isolde*. A mishap on the part of the English horn unfortunately tended to mar the effect of the former; but the concluding scene, "Isolde's Death," was grandly declaimed by Mme. Otto Alvsleben. The other principal vocalists who assisted were Mlle. Helene Armin, Messrs. Lane, Elmenhorst, and Wharton.

Though these concerts have not as yet led to stage performances of Wagner's operas in England, they have assuredly served to stimulate the desire for such a consummation. As long as the importation of a German company remains impracticable, owing to there being no theatre in London available for such a purpose, their resumption will be looked forward to with increasing interest.

It would have been a pity to disband the choir, which has made such excellent progress under Mr. Dannreuther's tuition, now that the series of concerts is ended. We are glad to find, therefore, that it continues to meet weekly for practice, forming the nucleus of what will henceforth be known as "Mr. Dannreuther's Choir."

MUSICAL UNION MATINÉES.

THE concerted works heard at the second matinée were Beethoven's string quartett in D, No. 3, Op. 18; the same masters' pianoforte trio in E flat, Op. 70; and Mendelssohn's quintett in B flat, Op. 87. The executants in the quartett and quintett were the same as at the first matinée—viz., MM. Papini, Wiener, Van Waefelghem, and Lasserre, but with the addition in the quintett of M. Otto Bernhardt, as second viola. As leader in both these works M. Papini fully confirmed the impression he made on our first hearing him, that he may fairly claim to be ranked among violinists of the first class. He received the ablest support from his coadjutors. Agreeing with the opinion of a French writer not named, but quoted in the programme, that "on ne doit jamais nuire à l'émotion de cet bel adagio par le finale, si peu intéressant," Professor Ella omitted the last movement of Mendelssohn's quintett. Perhaps he was right in doing so; but it may be asked, if so, might he not on equal grounds have also omitted the first movement, if not also the second, on the ground that this latter is so close a reflex of other movements by the same author. After his effective rendering of a smoothly melodious solo for violoncello, entitled "Legende," by M. Papini, M. Lasserre was deservedly recalled to the platform—an event of rare occurrence at these usually undemonstrative sittings. M. Duvernoy, a pianist from Paris, who has been heard at the Musical Union in two previous seasons, possesses an unusual amount of digital execution; but, though he may be credited with a certain amount of refinement of an artificial character, certainly seems to be lacking in real musical feeling. He appears, however, to have gained self-control, for he was less overpowering in Beethoven's trio in E flat, Op. 70, than was the case last year when he was heard here in the same work. For his solos he chose the adagio from Weber's sonata, No. 1, Op. 24; a mazurka in F minor, by Chopin, and No. 6 of Liszt's "Soirées de Vienne." In the first-named he was far more to our liking than in the latter two, which he seemed to regard more as finger exercises than as musical poems.

At the third matinée, which commenced with Mozart's favourite quintett in G minor, Mendelssohn's quintett in B flat, Op. 87, was repeated at the request of several members who deserted the previous matinée for the Queen's Drawing Room. This time the opening movement was omitted, and the finale replaced. A further hearing of this inclines us to agree with the opinion of a French writer quoted by Professor Ella in the programme of the preceding

matinée. Mlle. Marie Krebs was the pianist, and did excellent service in Schumann's quartett in E flat, Op. 47, a work which musicians and true lovers of Schumann esteem quite as highly as his better-known quintett in the same key. Her solos, both of which were heard here for the first time, were Chopin's ballade in G minor, No. 1, and Beethoven's Polonaise in C, Op. 89. Though in full possession of all the mechanical ability necessary to overcome the difficulties of the former, Mlle. Krebs seemed to lack the warmth of temperament which so poetical and impassioned a work demands for the due realisation of its effect. With Beethoven's Polonaise she seemed more at home.

MR. C. HALLÉ'S RECITALS.

MR. HALLÉ issued no detailed prospectus of his recitals this season, but contented himself with the announcement that, as heretofore, he will give eight recitals on Friday afternoons during May and June. From those already past, at which, with the able co-operation of Mme. Norman-Néruda, Herr Strauss, and Herr Franz Néruda, concerted music predominated, it may fairly be surmised that those to come will be of a similar character.

Mr. Hallé, who divides his time pretty equally between London and Manchester, is not one of those periodically recurring visitants to these shores who but too much content themselves with playing over and over again the same pieces, nor does he restrict himself to any particular school. Having during a long course of years done more than any other of our resident professors towards disseminating a knowledge of the classics of the pianoforte, he has of late turned his attention to the works of living composers more freely than formerly was his wont. These, so far at least as the public have benefited by his researches, have been mostly concerted works, in which the pianoforte takes a prominent part. A welcome novelty commenced the present series. This was a trio in F major, Op. 28, for pianoforte, violin, and violoncello, by F. Gernsheim, a composer born at Worms in 1839, and who seems steadily to be making his way in Germany. It was but recently that we had occasion to speak approvingly of a string quartett by the same author, on the occasion of its being heard for the first time in England at one of Mr. Coenen's concerts. The trio by which it has been followed proved equally acceptable, and will doubtless be heard again. A nocturno in E flat, Op. 148, for the same combination of instruments, by Schubert, was also heard here for the first time. Consisting of but a single movement (adagio), this is one of the least important of Schubert's concerted works, but nevertheless a very pleasing one. For his solos Mr. Hallé played Beethoven's sonata in E flat, Op. 81, "Les Adieux, l'Absence, et le Retour," and several movements from Bach's "Suite Française," in E major, No. 6. The remaining concerted piece was the quartett in A major, Op. 26, by J. Brahms, which on more than one previous occasion Mr. Hallé has introduced with marked success.

At the second recital the concerted works were Haydn's trio in C major (No. 3 of Breitkopf's Edition), and Rubinstein's quartett in C, Op. 66, both for the first time here. No two works could be more strongly contrasted; the former being always bright, clear, and concise; the latter, often grimly mysterious, rambling, and diffuse. Herr Rubinstein's quartett has nevertheless many points of real beauty, and the impression which a first hearing of it made, especially in the first two movements, was decidedly favourable. With Mme. Norman-Néruda, Mr. Hallé was heard in Bach's sonata in A major, No. 2, and alone in Schubert's sonata in A major, Op. 140, No. 2 (posthumous), as well as in Chopin's nocturne in E major, Op. 62, No. 2.

HERR PAUER'S HISTORICAL CONCERTS.

THE three "historical" performances of pianoforte music given during the past month at the Hanover Square Rooms by Herr Ernst Pauer, though less restricted in their scope than those of former years, were none the less interesting. One could not, however, read Herr Pauer's announcement that it was the favourable reception accorded to his "historical" performances in the years 1862, 1863, and 1866, that encouraged him to offer another series of similar performances, without feeling surprise that he should have so long delayed doing so, and with regret that he should have now restricted himself to but three performances. With such a limitation he could not do otherwise than abstain from introducing any but the most important authors—those great masters "whose works," as he says, "form veritable landmarks, standing out prominently on the road, and marking the stages, from an early beginning, on the way to perfection." By no means the least interesting features of Herr Pauer's concerts are the programme books, which he has compiled with extreme care. Those for the

present series are more chatty and critical than analytical and biographical. Unlike many of his brother prographists, who but too often are apologetical, Herr Pauer does not shrink from dilating upon the weak points of some of the composers he illustrates as well as upon their strong ones. As an instance of this, he speaks of the bass of the first movement of Clementi's sonata in D major, Op. 40, as showing an extraordinary heaviness and immobility. "Such a bass," he says, "Mozart and Haydn called the 'growling' bass, and it actually represents a speciality of Italian composers. We shall find it again in Rossini's overtures to *Semiramide*, *Gazza Ladra*, and *Barbiere di Siviglia*. It arises from simple laziness."

Beethoven, as the greatest of masters, was the only one represented at all three performances, each of which was given in strictly chronological order. The works by this master of masters included the sonata in E minor, Op. 90, the fantasia in C, Op. 77, and the sonata in C major, Op. 53, commonly known from its dedication as the "Waldstein." Bach was represented in two programmes, by the "Suite Anglaise," No. 2, in A minor, and the chromatic fantasia and fugue in D minor. The other representative composers displayed were Scarlatti, Mozart, Hummel, Schubert, Mendelssohn, and Heller, at the first concert; Couperin, Rameau, Handel, Clementi, Weber, Field, Chopin, and Thalberg at the second; and at the third, Emanuel Bach, Dussek, Schumann, Bennett, and Liszt. Having restricted himself to but three performances, Herr Pauer must have found the task of selection by no means an easy one. The omission from so goodly a list of the name of Haydn, who did so much to fix the form of the sonata, and exercised so strong an influence upon Beethoven, can only be regarded as accidental, for Herr Pauer speaks in one of his programme books of Haydn as "having improved the sonata greatly, and to such an extent, that we could pass from Haydn's sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's sonatas as a connecting link."

Herr Pauer closed each sitting with "gleanings from the works of great composers"—being adaptations by himself from works not specially written for the pianoforte. Another year, it is to be hoped, he may be induced to extend his scheme, and give a similar but still more complete series of "historical" performances, which have proved so instructive and entertaining.

CRYSTAL PALACE.

THE series of summer concerts which, in accordance with the usual custom here, succeeds the regular season of "Saturday Concerts," will this year be of more than usual interest. Instead of relying for attraction upon operatic "stars," Mr. Manns has wisely determined to trust to the music itself to draw the public, and a scheme has been announced which has not only the merit of novelty, but which is most instructive to the musical student. Of the nine concerts promised, seven have been allotted to the music of various nations—Germany, Italy, England, France, Russia, and the Scandinavian countries—the remaining two being devoted to a performance of Signor Randegger's *Fridolin*, and to an illustration of the humorous in music. This scheme, it will be at once admitted, is an immense improvement on the cut-and-dried operatic selections which in past years have not unfrequently furnished the staple of the summer concerts. Our space will unfortunately not allow more than a brief record of the performances already given.

The first concert, on the 2nd ult., was devoted to German composers, the principal features being a very fine performance of Beethoven's symphony in A, and the superb rendering by Mlle. Krebs of Mendelssohn's concerto in G minor. Two of Weber's splendid *Leyer und Schwert* part-songs for male voices were also included in the programme as illustrating patriotic national music.

The second concert of the series, on the 23rd, was given to the exposition of French music, the composers represented being Méhul, Rameau, Dalayrac, Berlioz, Gounod, Auber, Lasserre, Ambroise Thomas, and Rouget de Lisle. The most important piece in this concert was the selection from Berlioz's "Romeo and Juliet" symphony, given, if we are not mistaken, for the first time at the Crystal Palace. The portions chosen were the second part, the grand festival at Capulet's—and the fourth, the "Queen Mab" scherzo. The latter, besides being remarkably original in its ideas, is one of the most extraordinary pieces of orchestration ever written. In spite of its great difficulty, it was admirably played by Mr. Manns's band. The same composer's arrangement of the "Marseillaise" for unison chorus with orchestra was another special feature of this concert.

Of Signor Randegger's *Fridolin*, which was given at the third concert, on the 30th, we must speak in our next Number.

Musical Notes.

THE honour of being the first to produce in England one of Bach's finest masterpieces, his *Magnificat*, has been obtained during the past month by the Borough of Hackney Choral Society, which, under the direction of its conductor, Mr. Richard Payne, performed the work at the Assembly Rooms, Stoke Newington, on the 19th ult.

The third of Mr. Alfred Gilbert and Madame Gilbert's Chamber Concerts took place at St. George's Hall on the 16th ult. The programme was one of unusual interest and attractiveness, the special feature being Bach's concerto for three pianos, with stringed quintet accompaniments, the three pianists on the present occasion being Messrs. W. H. Holmes, C. E. Stephens, and Alfred Gilbert.

Mr. Ridley Prentice gave a piano recital at St. George's Hall on the 13th inst., when his programme included Beethoven's Sonata in E flat, Op. 31, No. 3, Bach's Prelude and Fugue in B minor (Liszt's Transcription), a selection of Mendelssohn's *Lieder*, and smaller pieces by Bennett, Weber, Chopin, and Mr. Prentice himself. The vocal music was entrusted to Miss Ellen Horne.

Mr. de Jong, whose excellent concerts at Manchester are so well known that it is superfluous to do more than mention them, recently announced his intention of discontinuing them in future, because of their not being adequately supported. The matter was warmly taken up by the Manchester press, and great regret was expressed at the decision which had been arrived at. We are glad to be able now to state, on the authority of Mr. de Jong himself, that his notice has had the desired effect, and that he will therefore recommence his concerts next season.

A very successful performance of Mr. Macfarren's *St. John the Baptist* was given in the Town Hall, Birmingham, by the Birmingham Amateur Harmonic Association, conducted by Mr. A. J. Sutton. The solo parts were sung by Mrs. Sutton, Madame Barnett, Mr. Henry Guy, and Signor Garcia. For the next concert Bennett's *Woman of Samaria* is announced, to be conducted by the composer.

Two very interesting concerts are to be given at the Guildhall, Cambridge, by the Cambridge University Musical Society, on the 2nd and 3rd inst. The former is to be a chamber concert, and will include a duet by Raff for piano and violin, for the first time in England, Schumann's piano quintet, and quartets by Mendelssohn and Beethoven. The second concert will be choral and orchestral, a full band under the leadership of Herr Straus being engaged. Schumann's *Paradise and the Peri* will be the principal work given, and the programme will also include a pianoforte concerto by Mr. Stanford, the conductor of the society.

The second concert of the Cork Musical Society, conducted by Dr. Marks, took place on April 24th. The programme comprised among other things, four numbers from Dr. Marks' oratorio *Gideon*.

The pianist Signor Alfonso Rendano has arrived in town for the season.

The question of musical education seems to be occupying considerable attention in Scotland. We have several times had newspapers forwarded to our office containing articles on the subject, and have now before us a copy of the *North British Daily Mail* for April 28th, in which the subject is treated with much ability. So far as we can judge from the papers we have seen, the general feeling seems to be strongly in favour of the Tonic Sol-Fa system as a vehicle for musical instruction.

According to the latest reports from Germany, Wagner's Bayreuth enterprise seems to be progressing rapidly. It is stated that the King of Bavaria has given further pecuniary assistance, and that not only is the building itself nearly completed, but the decorations, dresses, &c., are already ordered. The performances have, however, been postponed to the summer of 1876.

The celebrated tenor singer Mongini has recently died at Milan. He had been for some time in failing health.

The death is also announced of the French pianist and composer Amédée Méreaux.

The Abbé Liszt, it is said, intends spending the summer at Rome, and devoting himself to the composition of a new oratorio, *Der Heilige Stanislaus*.

An amusing and hitherto unpublished story of Rossini has lately been told. Prince Poniatowski had composed two operas, one of which he wished to bring out at Paris; but being in doubt which was the better, he went to Rossini and requested him to decide. The prince seated himself at the piano, and played the whole opera to the *maestro*. When it was ended, he turned to Rossini for his

opinion. The answer of the latter was characteristic—"Faites jouer l'autre!" ("Have the other one played!")

ORGAN APPOINTMENT.—Mr. Walter Porter (assistant organist of Boston parish church), organist and choir-master of the Abbey Church, Bourn, Lincolnshire.

TO CORRESPONDENTS.

C. KROLL LAPORTE.—We believe the authority you refer to is that of Richard Clark, in his pamphlet "Reminiscences of Handel, &c.," published in 1836. The other examples you give of works attributed to the wrong composers are too well known to need reprinting. "Le Désir," however, is not one of Schubert's *Lieder*; it is No. 2 of his "Valse," Op. 9.

A. H. R.—Lobe's composition is an excellent standard work; it is, however, useless as a class book for your purposes, not only because it is in German, but because it occupies four large volumes. We should recommend Richter's work, published (in English) by Cramer & Co.

J. S. S.—The older editions of Dussek's sonatas are, we believe, out of print. There is an excellent collection published in two volumes by Breitkopf and Härtel, which you will have no difficulty in obtaining.

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